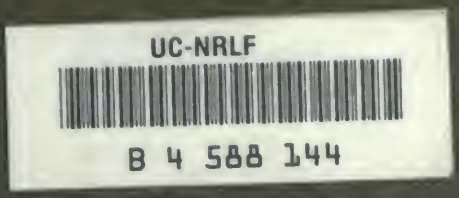
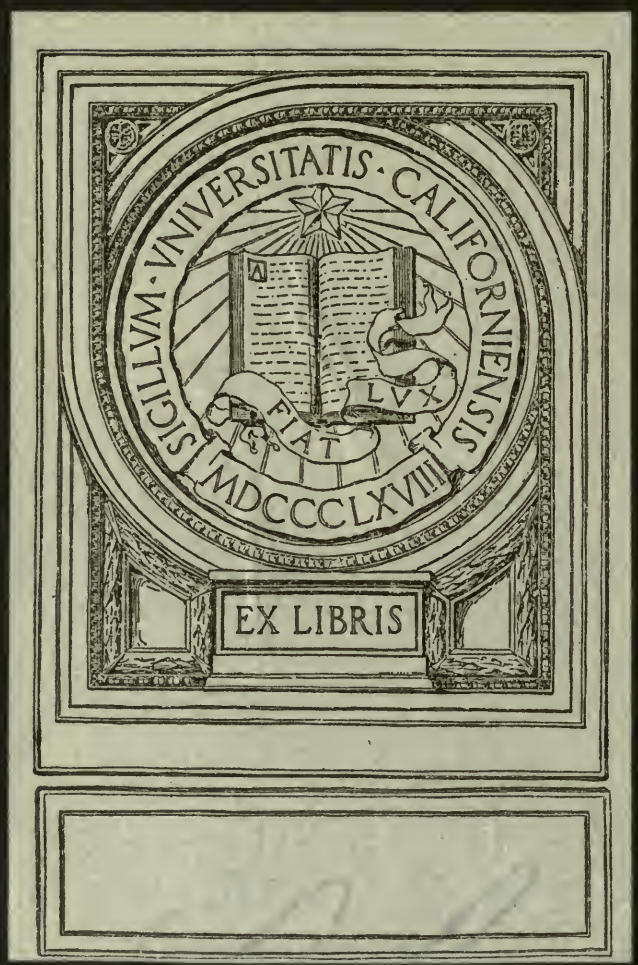
N
87
R5





Gaylord Bros.
Makers
Syracuse, N. Y.
PAT. JAN. 21, 1908

UNIVERSITIES
AND
ART-TEACHING

A LECTURE DELIVERED AT
ARMSTRONG COLLEGE, NEWCASTLE-UPON-TYNE
ON TUESDAY, APRIL 25, 1911

BY

SIR W. B. RICHMOND

LONDON
HENRY FROWDE
OXFORD UNIVERSITY PRESS, AMEN CORNER, E.C.
1911

Price One Shilling net

UNIVERSITIES
AND
ART-TEACHING

A LECTURE DELIVERED AT
ARMSTRONG COLLEGE, NEWCASTLE-UPON-TYNE
ON TUESDAY, APRIL 25, 1911

BY

SIR W. B. RICHMOND

UNIV. OF
CALIFORNIA

LONDON
HENRY FROWDE
OXFORD UNIVERSITY PRESS, AMEN CORNER, E.C.
1911

N87
R5

UNIV. OF
CALIFORNIA

UNIV. OF CALIFORNIA

UNIVERSITIES AND ART-TEACHING

It is needless, and would be wearisome to my hearers, to recapitulate the history and the vicissitudes of the 'North of England Society for the Promotion of Fine Arts'. Founded by an association of private enterprise, it continued for a time under the happiest auspices. Then, as too often happens, the flame of personal enthusiasm burnt lower and the Society had to maintain its existence by State aid and under Government inspection. Finally came a period of revival and of renewed energy in which the whole movement merged into the organization of an Art School which was established in connexion with Armstrong College and thus took its part in the University life of Newcastle.

The prime worker in the original School, Mr. W. B. Scott, I knew well, an accomplished artist, an eager promoter of all the elegances and refining influences of the Arts in their several branches. A man of strong opinions formed in a great school of poetic and decorative work headed by the names of Ruskin, Rossetti, and William Morris, the pioneers of a nobler view of the national importance of Art training not only to be applied to technicalities, but principles from which the amateur and connoisseur might obtain guidance at a time when good taste was at its lowest ebb in England.

The advice offered by Mr. Taylor, the celebrated Master of the Birmingham School of Art, was certain to be good. Mr. Mitchell, whom I had the pleasure of knowing, was a very promising painter, but more

274911

important than that fact was the service he brought to bear in the School by forming the Handicrafts' Company, thus initiating in a great commercial centre some principles of design hitherto more or less disregarded. The School then, has been advanced by the Company to the study of a variety of ornamental and useful Crafts, such as silver-work, goldsmithry, jewellery, works in bronze, copper, and iron, stained glass, painted wall decoration, embroidery, bookbinding, and woodwork. Success has been achieved in these Crafts or minor Arts as they are called, but which are in fact in themselves extremely important, for they are in wide demand, hence if they are good of their kind they must tend to sow the seeds of good and rational taste.

'The first object of the School is to give the students a broad conception of the nature and purpose of Art. Taste, Idea, and Meaning are, in this connexion, as much insisted on as technical skill, and much of the success which students have attained has been due to their training in the *mental* side of their work.'

The new buildings will give space and scope to the object which I have just quoted, and that object so wisely maintained is the text, as it were, of the remarks I shall to-day offer for your consideration. Before I begin—I hope, to interest, and not to bore you—I may express a hope that Armstrong scholars who may finally specialize in very various directions of study and professions will make use of the teaching of the Arts and Crafts professors, which can only be of use to them in after life by having given to them principles of taste, and aids to comprehend the fact that Science and Art are indisputably the great factors in the highest intellectual and emotional development of a great nation. The *complete* man estimates them both, and will readily admit the

importance they both must exercise upon an intelligent and complicated community.

Now to my task! It seems a curious question to ask in an age of civilization, but I am going to ask it.

What is Art? a question easy to answer in a trite fashion, but not to make intelligible to general folk whose other avocations tend in what seems to be, at first sight, a different direction, and who perhaps forget, or have never considered the subject as it bears upon high aspirations of Beauty, noble sensibilities to noble emotions aroused by Form, Colour, and Sound. The Arts represent a variety of emotions, not only such as are transitory but permanent and recurring, from passion to calm, from pathos to serenity, from elegance to grandeur, from passing desires to eternal hopes, even to the profoundest relations of our innermost sympathies arrested by the beauties of nature, or exalted to the highest abstract ideals summoned into being by eternal Truths, Ethic as well as Aesthetic. Hence the Arts, being partly ideal partly realistic, are as a mission from Man to God and from God to Man.

The relation of Art to Science is close, both seek Truth, though their approach is different. Each searches from Abstraction, each must search through facts. Yet, there is a point where Science and Art in a measure seem to differ, hardly separate. Without supreme accuracy, without mathematical precision infinitely exercised Science would be only guessing. Still, scientists must first conceive, must in a sense mentally prophesy results which can only be fructified by labour minutely expended and arranged as well as broadly conceived.

The standard for the scientist must be accuracy. The standard for the artist a noble emotion beautifully rendered. And, in whatever material his Art is stated,

Emotion, pure and simple, is the propelling force, but cannot be permitted to dismiss certain laws which may be said to be scientific results accumulated by centuries of experience, however much changes of customs, and the advancement of utilitarianism involved by a democracy, alter the direction of achievement, and the materials employed by the artist who supplies a demand.

The scientist deals with facts on all sides. His formula is made for him. Heavenly bodies exist for the ingenuity of the astronomers. The Earth and all its varied formations evolved by water, earthquakes, dryness, or moisture, is the field the geologist explores. The scientist sifts evidence till conclusions shall give him the right to claim for his investigations atoms, or colossal evidences of Truth. The artist should reveal the Beauty of the Firmament and Earth, and lead to the study of their infinite charms! The artist arrives at Truth by the exercise of inner consciousness or emotion propelling an active desire to formulate for his own pleasure, ideas of Beauty, conceived or derived, but in the first instance abstract until made concrete by the materials which belong essentially to his craft.

And it is by entire obedience to the essential limitations provided by his materials, that the artist brings into play the science and art of selection and rejection.

Aware of limitations, aware of the pitfalls in the region of abstraction, the artist is ever balancing Emotion with Reason, lest his work should be ridiculous on the one hand or commonplace on the other.

In some of the Arts, imitation up to a certain point is necessarily an accompaniment of the creative faculty, acting as a restraint and a healthy restraining force upon a temperament more emotional than reasoning.

It is a truism that two essentials are sealed upon

human nature, Instinct and Reason, in other words, Impulse and Restraint.

Classes of intelligence necessarily vary, partly from antecedent; and peculiar directions of the course of thought, even of impulse, must decide the final result of every human experiment.

The man of affairs moves in an atmosphere of thought different, almost opposite, to the Creator by Impulse.

So it is rare to find a balance in one individual of opposites and, except in the very greatest minds, necessarily rare, to find opposite qualities exercising equal intensity of application.

The specialist is apt to narrow his vision by concentration, and to consider other studies than his own to be futile—as the widely cultivated may become discursive!

The object of Education is surely not only the provision of facts for the mind and memory, for the conduct of a profession or a trade, should it not be more generous than that? and enlarge the boundaries of appreciation and that most human of instincts, Sympathy, in a world so full of variety, so crammed with subtle differences which include Utility and Beauty, Restraint and Emotion.

The proper adjustment of Instinct and Reason would be the Ideal! and the Ideal University would be a place where each man finds an echo to his desires, an impetus for their promotion; where, meeting a variety of minds, each having an ego to evolve, to promote, and maintain, the young and pliable temperament, which, instead of being narrowed by prejudice, shall take in at every breath an atmosphere stimulating and broadening, refining and sympathetic; the last quality surely being one which is not the least valuable and attractive for any career that brings men into touch with a variety of projects and accomplishments.

It has sometimes been advanced that the study of the Humanities, and especially those under the headings of 'The Arts', is debilitating to mental and moral fibre, and that by accentuating or even encouraging taste or emotion manhood is disorganized, perhaps degenerated.

Upon reflection, such a generalization is far from the truth. It is often the case that the strongest, most virile natures, when moved to enthusiasm or inspired by emotion, have been humanized, refined, and rendered sensitive to delicate shades of feeling; moreover, the essentially manly has been brought into prominence. Greatest strength is not far from tenderness! Surely it is only the useless folk that are weakened by sympathy with what is delightful and beautiful, who convert or abuse the natural sense, be it of hearing or sight, to enervate self-control and neglect obvious duties.

Happily it is needless to insist that the study of Aesthetics is unmanly, it is recognized now more and more to be as worthy a study for a man as Athletics, Trade, or Politics, or the Sciences, and that far from being enervating, it is necessary, if the whole man is to be developed.

The fact that we are here to-day and on this occasion, that this great northern centre of commerce, of material provision for necessities, of strenuous business life, in the very centre of sport, has found it desirable to encourage the study of the Arts concurrently with other studies in Armstrong College, or, as I should like to say, the whole University, proves the good sense of Northumbrians, their broadening views and civilizing instincts; splendid men of business though they may be, they will not be disappointed!

This occasion also demonstrates that a civilizing element and a gentler outlook which admits the charms

life may present to all, even those contrasted with bare utility, is here, and in such good soil of sound sense for which the Northmen are celebrated, will grow, maintain, and in time prevail.

There surely can be no danger, even to be apprehended, that the virile race of the North is likely to be disengaged from pursuits which have occupied their energies for a century and more. Rather than that it is certain to occur that the relaxation and wholesome change in directions of thought and enterprise will invigorate repose, provide refinement, solace, and entertainment from pure and beautiful Arts, and generating a larger sense of citizenship and a higher, truer sympathy with those who occupy themselves with Beauty, will improve the race.

And here in the North is a good soil; though slow perhaps, the Northman does not go back on his word. And is not a university or a college a place of instruction for the higher faculties of criticism and feeling as well as for obvious utility? We need both to be complete. Sooner or later every man must find it necessary to exercise his taste, to test his judgement, to prefer one thing to another; and though perfect taste, or rather, I would say, creative taste is a gift, almost an instinct, which cannot be learnt, direction toward it can be guided by good precedents and examples.

Good teaching creates good pupils, good pupils become good teachers. For as in Science there is true and false, so for the Arts and Crafts experience has proved that certain rules must not be disregarded, are scarcely to be dismissed even by the man of genius, and which are indispensable to the education in taste of the average man.

Perhaps we are too near to our time to be fair judges of contemporary work, subject as it so often is to the caprice

of a delusive lady called Fashion, in whom there is rarely good sense, and stability never! The less thoughtful folk are prone to follow 'the last word' which is changeful, puzzling, and not rarely destructive to attainments perhaps more permanently reliable.

The promoters of Fashion, often actuated by self-interest or a desire to be peculiar, to provide shocks for enervated senses, become unworthy leaders, spreading falsity, dangerous, absurd as superficial, even crafty novelties.

They obtain acquiescence from weak-minded people, who follow because they cannot lead, obey for they cannot reason, and having been taught by convention to be in the swim of the moment, they accept every puff of advertisement so long as it is accepted in 'Society'.

If it be, and it may be, that the reason of such an abject attitude is ignorance or the result of unwise guidance in early life, it follows that those in whom the foundations of taste are being laid should be taught principles, not transitory or ephemeral, but such as by consensus of thoughtful opinion have become landmarks and standards, rightly immovable until novelties have stood the test of time.

It is easy to start novelties; it takes long, however, before the best acquire sufficient stability to become creeds, and command concurrence. We must keep up a high standard, inculcate and pursue it.

We admit the pre-eminence of knowledge for such men and women who have deeply studied any question, and while it is not necessary to grant to their opinion inevitable infallibility, the learner, the novitiate, is wise to accept their dicta in matters of good and bad taste, even if we deny that so it must always remain.

That there is a science of taste I am convinced. That

taste is not a democratic, anarchic pliable emotion known and to be exercised by the whim of each individual I feel equally assured.

That good taste is instinctive to some extent we have seen; perhaps in a measure it is hereditary, but that every Tom, Dick, and Harry has a right to say 'I know what I like' in the defence of not knowing why may savour of the ridiculous.

There is an Ethic in Aesthetics, there is a right and a wrong tendency, as there must be in all things primarily emotional.

There is science of sound, of colour, of form of composition and proportion of part to part, tint to tint, and tone to tone, this can be taught, but can never create a musician, a colourist, or a designer. The science may be applied by amateurs and connoisseurs, and it is a pity they have not more of it, when we should hear and see fewer obvious mistakes and futile experiments.

As a way of getting out of a difficult decision one has heard it stated that if an object answers fully to its purpose it must be beautiful. This is surely a fallacy!

An eye, an ear, nose, or mouth, the one seeing, the others hearing, smelling, and speaking perfectly, each being supplied with perfect machinery balanced to perform its function, may be ugly and yet perfectly answer to its purpose. If there were time, innumerable instances could be quoted to prove that Beauty and Utility, though they may join hands completely—and when they do so much the better—are by no means inseparable.

If the instance I have given be an apt one, the object which we should all keep in view is the marriage of Utility with Beauty, but that they are consequent is quite another matter. And yet we must possess both!

And here comes in a thought which I would like to put

strongly before you, namely, that Beauty is essential, and as useful, though differently, as Utility; that each has a science in construction, each arouses emotion, but the nature of that emotion is different.

One worships the highest Beauty as an independent Goddess, while one admires the ingenuity of the entirely useful thing.

Custom is a curiously deceptive friend, it may give rise to negative contentment, but it can never create enthusiasm or inspire affection. Custom is cold!

An object or a sound to which we are accustomed is and was bad or good, because we have become used to it proves nothing, except that to estimate it justly we must get away from it.

The laws which regulate Beauty remain, and may be reappealed to as guides to sense of what custom has rendered monotonous. In this sense we are poor judges of novelties, as well as of things to which we are accustomed. If what I state be true, too much pains cannot be taken to set before the eyes, mind, and ears of pliable youth only those examples of perfect Art, in Literature, Architecture, Painting, Sculpture, and Music, as well as of the crafts which have stood time's test. Youth is quite certain to follow sooner or later whatever novelties appear that are appealing. Quite rightly! But guides have been given which, anyhow, may detain anarchic destruction of old lamps for new ones which have not yet perhaps been even lit.

Train the direction of the youthful mind, free-will comes after! And this would seem to be justifiable because when once the senses have been accustomed to the best, Humans, being conservative, it is highly improbable they will really take to the worst except artificially or superficially; anyhow, a survival of the best will remain,

perhaps recur! So good taste, which means a classic reserved liking for what is noble and restrained is unlikely to give way entirely before extravagance or flimsiness.

As I have indicated to you, I insist that as there is a right and wrong in Science and in Ethics, so there is in Art, which after all includes Reason, however strongly emotion may and should prevail. And those men who have studied the question as an emotion backed by a science are the fittest to teach and the most reliable to be followed. The amateur teacher may be an excellent enthusiast, but the practical man who can execute as well as theorize, be it in Literature, Music, or in any of the handicrafts, is the only reliable teacher! The others not seeing deeply, not being scientifically trained and only equipped by emotion or recurring phantoms of fashion, are invariably dangerous guides, who at any moment may go off at a tangent, whose ropes may break on the edge of a precipice, and an innocent company may be hurled into space.

The best teacher is the performer, not the theorist. And that is why I am here to-day, my only excuse for speaking to you being that the Arts have been my study for wellnigh sixty years, and having in that time seen the vicissitudes through which they pass, silly crazes die, senseless innovations and violent anarchy overcome by common sense, I feel in a position to warn you as well as advise you, and, not being a pessimist, to assure you that the noblest in Art, as in everything else, will win finally; but not unless we make an effort to learn. So before I discourse further I ask, not so much the students, but the general public in this north country, to think about the subject of to-day's ceremony so pre-eminently brought before you, as a sign that Beauty as well as Utility are henceforward to claim an equal share in the training and equipment given and granted by the Arm-

strong College not only to students but the community. There will be no need presently that English people shall be called 'only a nation of shopkeepers'. The reverse should occur, and England shall not only be, as she was once, in the forefront of every artistic enterprise, but a leader of taste, equal, and let us hope superior, to France or Germany.

And now, with your permission, I would be allowed to say a few words upon the Arts and Crafts, of their relation to each other, of their refining influences, and also of their relation to Utility. Upon the last, their influence is most desirable, though it may appear to some people unnecessary. But surely it will become so, as every competitor in trades, wherein Beauty must take its place, foreign or our own, becomes more and more enlightened, as general love of Beauty grows and education becomes general and handicrafts again take precedence of machine-made goods—their right place! For however useful machinery may be and is when it deals with utility only, yet when it is claimed to express an emotion of any kind whatever, from the gramophone and pianola to the delicate weaving of threads in patterns, it fails. Machinery is and must ever be cold and lifeless, incapable of conveying a single thrill of pleasure, because it is propelled by ingenuity and not by a spontaneous emotion. As the cult of Beauty displayed by all the Arts and Crafts becomes indispensable, as undoubtedly it is, as education is widened in scope and intention, and that must come perhaps more quickly than the most sanguine imagine, the country which produces the most beautiful objects as well as the most useful, which finds the point of agreement between two necessities, must win in the final race for precedence. If not, what is the use of education, which should develop all sides of a nation's character?

And let us hope for and strive that the winner in this inevitable race may be our own country.

This is true if the doctrine of the survival of the fittest is a correct philosophy, and it does seem to be a law to which history gives credence; anyhow, let it be an optimistic desire and a faith that the fittest has tided over many mistakes, much vulgarity, many vandalisms, ignorance, and perhaps brutality. And Beauty, being Truth, is finally revealed.

Thus it is the very best which should be provided and selected by a university in such a centre of world-wide commerce as Newcastle.

A very fruitful mistake set going by the attractions it provides, accentuated by an easy-going spirit of commercialism, is the exaggerated priority which has been ceded to the Art of Painting. The public, dilettanti, and connoisseurs flock to picture galleries too often to the entire neglect of those other two Arts, Architecture and Sculpture. Being more abstract and serenely constructive, hence less obviously emotional Arts, and so less attractive to the casual observer, being less easy to comprehend for any but serious students, Architecture and Sculpture are but little appreciated in England save by an extremely limited minority. Forgetful probably, perhaps ignorant, of the fact that Architecture and Sculpture have filled a more important rôle in the history of civilization than Painting has done.

Majestic conceptions upon immense scales of proportion must inevitably engage the highest powers of intelligence, the most thoroughly scientific adjustment of matter, of balance, equipoise, and strain is demanded of an architect before his conception can assume definition. Architecture is a Science as well as an Art in which emotion is rendered by Art under necessary restrictions; hence Vitruvius,

the thoughtful writer upon that noble Art, tells us its three essentials: the first, the object of its service, 'Necessitas;' second, its capacity to stand and endure, 'Stabilitas;' third, 'Venustas,' or the Beauty revealed by proportion and ornament, arrangement, elegance, or grandeur.

In the study of Architecture those three dicta must always be observed, and in the sequence quoted, when the student is searching for a just estimate of Ancient or Modern, Classic or Gothic Architecture.

The critical faculty is thus asked, not only to rely on an emotion provided by a first impression, however strong that may be, but to go deeper than that, even into the elements of construction which have produced an instantaneous thrill to a beholder.

It is on account of the absolute necessity demanded of the student of Architecture, who would comprehend the elasticity of Beauty under restraint imposed by constructional accuracy that the study of Architecture, which is perhaps the noblest as well as the mistress Art, is so rare even among people who profess to like it.

To appreciate so subtle an Art which for its excellence must combine so many intellectual and emotional problems, which has retained and conveyed the pleasure of spontaneous generation, implies a labour for the student and amateur to which few appear to submit.

Hence, Architecture is the least appreciated of the Arts. And that is wrong, because it is the most necessary.

I have said perhaps the noblest of the Arts! Why? Architecture is the least imitative of the formative Arts, the most necessary and comprehensive. It presents the fortress, the cathedral, the palace, and the peasant's hut, and each may be of its kind noble and beautiful. What trees are to a forest, Architecture is to cities. While it is an Art into which the highest emotion must enter, it

is restrained, even governed by physical laws which, if disregarded, produce disaster; governed, yes, but not dominated by construction. For in the initial the conception is abstract, and must be seen by the conceiver and realized as a mental vision first, for it must be that the realization of the intensity of the conception makes the first and most intense appeal to the beholder.

Thus the degree of appeal, its continuity and abidingness through changes of fashion, of necessities, even of Aesthetic outlook, must depend upon the intensity of the designer's first conception, upon the genius of the invention; it is there where the emotion lies. But that is useless, till the artist, the reasoner, the adapter of his vision to inscrutable laws and demonstrable agencies, having retained his conception, has provided it with the skeleton of construction, every part of which being an integral part proportionate to the whole, with stability which grants endurance to the conception, and with a Beauty, perhaps not entirely demonstrable, but evident to many, if perhaps understood only by a few.

For no Art, believe me, is easy to understand, even to appreciate. The connoisseur must study, and study hard, that he be permitted to enter into the unexpressed, the caverns of possibilities which the artist has explored, and whose most beautiful and hidden treasures *can* only be suggested to an intelligent sensitive hearer or onlooker. Heard melodies are sweet, but those unheard are sweeter; and here may I venture to express a hope that the study of Architecture may take a prominent place in the curriculum of the new Schools, and not only for those who would be experts, but in general training as an Art of which no one should be ignorant.

As Music so is Architecture, an emotion clothed in Science. An emotion in which Mathematics have a place,

which must be restrained to be intense, never to pass from control of laws which bind emotion, not in grips of iron, but by gentle embrace of sanity, wisdom, and sweet reasonableness.

The subject is so interesting, I would pursue it ; enough now, if I have set you thinking, and you will fill in my gaps.

The intellectual side, which must ever play a part in Fine Art, transcending inconsidered emotion, it is the fashion in certain circles where criticism has grown degenerate to condemn. Egotism and Anarchy, the natural children of Vanity and Ostentation, may prevail for a while, but, being ephemeral, will give way before good sense, without which no Art can be great ! One looks to a university to check by scholarship the progress of unbalanced experiments without imprisoning advance in sane and justifiable directions. Some experiments are evidently sane, those that are not must be repudiated as unproductive ! The next in the sequence of the formative Arts is Sculpture, on which I offer a few thoughts. Very little understood, very little appreciated in this country as yet ; partly due to an ungenial climate and to prejudice against the presentment of nude form, inherited, I suppose, from the Puritans. Partly due to the fact that trivial, meretricious hysterics, possible, though of course undesirable in the painter's Art, make a sorry spectacle in marble, bronze, and stone. The meretricious public will find no gratification for jaded appetites and hypnotized self-indulgence in the sublime restrictions imposed by his material on the sculptor. These constitute his guardian angels.

Hence for the intoxicated emotion hunter Mistress Sculpture is too severe a matron, too pure a virgin ; hers is too virile an Art for Aesthetic dram drinkers.

Sculpture is not a popular Art, but it should be so.

Like Architecture, it must be intellectual, reasonable, sublime, and monumental, not ephemeral or subject to fashion. It must be nurtured by restraint rather than impelled by mobility, by severity rather than license, telling of eternal truths, not of experiments in poisonous emotions. The Genius of Sculpture is austere not pretty; grave not hilarious, pure not sensual. The Greeks knew that and we almost adore their works.

It is an Art strongly allied to Scholarship, deeply connected with Religion, intensely anthropomorphic, and being bound up in the volumes of History, is a fitting subject in the curriculum of a university.

But apart from all association Sculpture presents enduring emotions created from pure form disallied from accident or hysterical fads. The appeal it makes is to our higher sensibilities and nobler reason. The materials in its service are unbending, clumsy even; in sentimental hands it is stubborn to obey, fractious in revolt.

Allied with Architecture, Sculpture best fulfils her mission. She is not a solitary matron. She is best enthroned in arcades, among columns, in niches; her proper place is among man's rather than God's works. She is fittest when protected from the fury of elements alien to her serenity as to her intellectual and mature Beauty. Still, she may take her place in glades, in artificial gardens and sylvan ingenuities, in a region of conscious Art, almost artifice, rather than among unconscious natural growth. Even so placed Sculpture must conform more to a symbol, perhaps a little stiff and archaic, than to flamboyant naturalism.

So seen, Sculpture will appear as a sonnet or an ode of Horace reads; it may be a lovely artificial page in the history of emotion, not detached from but bound up with it. Sculpture should never resign Serenity.

Not Sculpture only but Painting also realizes its highest mission under the restraints of architectural surroundings.

She also is noblest under the curb. The fact being that the divorce of the three Arts weakens each in exhibition of immortal themes and epic associations. But this is a big question which I must leave to your professors to explain to you in detail.

A few words on ' Fitness ' or adaptability of design to materials, and materials to design, and I shall finish what is, I fear, a somewhat discursive address.

The use of steel in construction, both as a skeleton and as a material presenting its own potentialities, is likely to become more general, more than likely, it is certain. It is not possible to prophesy to what extent steel construction may, anyhow for a time, surmount stone and wood. I do not pretend for one moment to like the use or the result of it as far as experiment has yet been applied. But that is not the question, which is, should we not prepare ourselves and discover what steel can and cannot do ?

It is not difficult to mask its construction, to hide it under mediaeval or classic shams, but doing so gets us no nearer either to the restrictions its use imposes, or to the results which may or may not be produced by a frank admission of it as a material that will answer to Aesthetic demands, i. e. what is beautiful plus what is useful and perchance economical.

In my opinion, and I give it for what it is worth, steel is a material which has in it somewhere and somehow great though different possibilities of Beauty to those of wood and stone. Perhaps a new Beauty, one to which we shall have to get accustomed, but which, and this I believe to be a certainty, will never be attained by any

imitation of construction or ornament which essentially belong to other materials.

The only chance of finding what is at present a hidden Beauty is to face the matter boldly, and accept the material frankly, letting us see it wholly undisguised!

No cast metal is, and never can be, so satisfying to the eye as wrought metal. It induces constant repetition of stereotyped forms and ornament. Ornament screwed on, of a stereotyped pattern, can never be interesting, because all ornament should grow out of construction and not be applied; anyhow I have never seen it look satisfactory, more often its appearance is ridiculous, and obviously there for no real purpose either constructive or ornamental in the true sense. The first thing then to do is to abjure ornament altogether and trust to stability and proportion to attain a logical perhaps beautiful end!

Out of perfect adaptability of means to an end a pleasant effect may be granted to the eye, but when we discuss Beauty we are in quite another region.

For the production of Beauty the emotion must be complete, ingenuity may do much, strains and counter-strains may all be working in order together and simultaneously, but as we saw in the case of the eye, the ear, nose, and mouth, it does not follow that Beauty has been produced, and Beauty is necessary if complete satisfaction is to be obtained. It may of course be that steel construction, if unmasked by a single sham, gives pleasure to the eye of a critical and trained expert. The pleasure, however, to him is that difficulties have been overcome by technical adjustment and have been ingeniously solved. But the question of Beauty does not reside there at all. It resides in the emotions of the designer, not on his calculations. It remains to be proved if such an emotion,

an initial emotion, is possible to the engineer ; it may be, but who has ever seen the outcome of it ?

So the problem remains and has to be met, how in their bare state, nude state, iron and steel buildings are to be made acceptable as stone, wood, and marble are ?

I can see no reason against it. The word impossible should never come into an enterprise. This problem seems essentially to ask for solution in this northern part of England, and it seems to be one which the Armstrong College might take up as a Science and, may I say, as an Art also. Adapting the words quoted from Vitruvius, 'Utilitas,' 'Stabilitas,' 'Venustas,' it is a big and a worthy one, which if solved would be most momentous and honourable. It would go a long way to solve the question of Beauty conjoined with Utility, out of which something of a new form of Art might rise up !

There are many other questions on which, did time permit me, I should like to address you now.

The masters of the various crafts taught in the college will supply what I would have said. And to them I offer one text of common sense.

Teach your pupils to work in a material, not design *for* it, because until they have worked *in* a material they cannot be aware of either its capabilities or limitations. And never imitate in one material what has been done in another. Teach nothing you cannot perform.

And now, before making my bow, I thank you for your attention, and express my ardent hopes for the success of the Armstrong College, not only in the enterprise initiated to-day but for every one in the future.

It is only natural that I take particular interest in that part of education which deals with Art and Aesthetics, not as exotics but as indispensable to a nation's growth, progress, and greatness.

And when I remind you that our acquaintance with some of the most important pages of history has been built up on the discovered remains of antiquity from Babylonia to Greece and Italy, France and our own England, where Architecture, Sculpture, Painting, Music, and Literature in all branches, poetry and prose, epic and lyric, critical and conjectural have excelled, you will not accuse me of partisanship or exaggeration if my closing words are: if Science holds physical rule, Art may be said to represent the heart of man and present eternal longings for perpetuation and revelation of Beauty; feelings which are as much a part of us as our physical appetites, but with this distinction, they are nobler and more Godlike.

UNIV. OF CALIFORNIA

OXFORD: HORACE HART
PRINTER TO THE UNIVERSITY

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or on the date to which renewed.
Renewed books are subject to immediate recall.

DEC 1 1965 21

REC'D LD

NOV 30 '65 -12 M

LD 21A–60*m*-3,'65
(F2336s10)476B

General Library
University of California
Berkeley

274911 N87
Richmond R5

UNIVERSITY OF CALIFORNIA LIBRARY

UNIVERSITY OF CALIFORNIA LIBRARY

THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW

DEC 19 1914
JUL 28 1917
NOV 26 1919
DEC 18 1920
JUN 14 1921
APR 16 1942E

5 Nov '53 11 W
NOV 2 1953 11
9 JAN '61 DF